

**COVER PAGE**

Student Teacher Andrew Goldie Supervisor Mr. Sam Reynolds

Cooperating Teacher \_\_\_\_\_ School District 15

Program (Please Circle) ART AYA ECE MCE MUSIC SPECIAL EDUCATION  
PHYSICAL EDUCATION HEALTH OTHER \_\_\_\_\_

Major (Please circle if applicable) MATH LANGUAGE ARTS SOCIAL STUDIES  
SCIENCE FOREIGN LANGUAGE

Subject High School Band Grade 9-12

Unit of study George Gershwin

Section 1: Lesson Foundation (3-9 points)

Section 2: Assessment Plan (6-18 points)

Rubric Rating	Points (3-9)
1. <u>3</u>	1. <u>3</u> /3
2. <u>3</u>	2. <u>3</u> /3
3. <u>3</u>	3. <u>3</u> /3

Total 9 /9

Rubric Rating	Points (6-18)
1. <u>3</u>	1. <u>6</u> /6
2. <u>3</u>	2. <u>6</u> /6
3. <u>3</u>	3. <u>6</u> /6

Total 18 /18

Section 3: Research Knowledge Base (2-6 points)

Section 4: Student Learning Evidence (4-12)

Rubric Rating	Points (2-6)
1. <u>3</u>	1. <u>3</u> /3
2. <u>3</u>	2. <u>3</u> /3

Total 6 /6

Rubric Rating	Points (4-12)
1. <u>3</u>	1. <u>6</u> /6
2. <u>3</u>	2. <u>6</u> /6

Total 12 /12

Overall Score (15-45): 45 /45

(Must have a score of 34 or higher to receive maximum points for Project Learning Curve)

*Good job!*

## **Section I: Lesson Foundation**

The music curriculum in today's high school band programs is unlike other curriculums in that there is much more freedom inherent in music making. As an instructor, you can be as calculated or as lax as need be for a given class. Due to this structure that exists in the music curriculum, there is no clear way that certain lessons or concepts can be considered as along a continuum of skills or lessons that must be learned. Music, like math, is learned by building upon concepts previously learned and applying them to new problems, or in the case of music, new pieces of music literature. However, in order to be a true student of music, one must also possess knowledge relevant to the pieces being played in order to give an accurate and aesthetically pleasing interpretation. It is my belief that as a music educator, I teach a multi-disciplinary course that incorporates history, art, music, and culture. I think this perspective allows me to follow the academic standards more easily because it can more easily address the wide variety. The Ohio Academic Content Standards for the Fine Arts in Music are:

- Historical, Cultural, and Social Contexts
- Creative Expression and Communication
- Analyzing and Responding
- Valuing Music/Aesthetic Reflection
- Connections, Relationships, and Applications

By connecting our lessons to the outside world and giving meaning to arts education we not only engage our learners better, but also provide a more meaningful learning experience.

I chose to do a series of lessons that incorporated all of the Ohio Academic Content Standards, and also addressed at one time or another, all of the National Music Standards as set forth by the National Association of Music Educators (MENC), of which there are nine specific music standards:

1. Singing, alone and with others, a varied repertoire of music. □
2. Performing on instruments, alone and with others, a varied repertoire of music. □
3. Improvising melodies, variations, and accompaniments. □
4. Composing and arranging music within specified guidelines. □
5. Reading and notating music. □
6. Listening to, analyzing, and describing music. □
7. Evaluating music and music performances. □
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

By keeping all of these standards in mind, I developed a lesson plan using the music of George Gershwin to not only provide an enriching and engaging series of lessons, but also one that challenge students to think about music beyond just the notes on the page.

Teacher: Mr. Andrew M. Goldie  
Subject: High School Band

Date: 9/16/08  
Grade Level: 9-12

NATIONAL STANDARD(S):

6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

OHIO ACADEMIC CONTENT STANDARDS – FINE ARTS:

- Historical, Cultural, and Social Contexts
- Creative Expression and Communication
- Analyzing and Responding
- Valuing Music/Aesthetic Reflection
- Connections, Relationships, and Applications

CONCEPTS: The music of George Gershwin and jazz style

OBJECTIVES: Students will achieve a better understanding jazz articulation and the music of George Gershwin.

MATERIALS: Instructor will provide a pre-assessment test and music.

SEQUENCE: 1. Hand out and have students take pre-assessment.  
2. Discuss pre-test and discuss the life and music of George Gershwin.

- Lineage – Jewish Ukrainian immigrants
- Early life – song plugger in Tin Pan Alley
- Influences – listen to some of each
  - Popular Music of the time:
    - Ragtime, Stride, early Jazz
  - Popular Classical Music:
    - Impressionism, Atonality, Neoclassicism
  - The Paris Years – European Influence:
    - Ravel, Debussy, Stravinsky, Shostakovich, Milhaud, and Schoenberg
  - Broadway and Hollywood Influences:
    - Berlin and Kern
- Major Works
  - *Rhapsody in Blue* (1924)
  - *Lady, Be Good* (1924)
  - *Piano Concerto in F* (1925)
  - *Oh, Kay!* (1926)
  - *Strike Up the Band* (1927)
  - *An American in Paris* (1928)
  - *Porgy and Bess* (1935)
  - Several major film scores including *The Goldwyn Follies* on which set he collapsed and later died from a brain tumor

EVALUATION: Will be made upon assessing the pre-test.

## **Instructional Differentiation and Inclusiveness**

In my particular class, I have a wide range of IEP's and learning disabilities most of which deal with varying degrees of ADD and ADHD. Other disabilities included mild dyslexia and in some cases mild illiteracy (both musically and reading/writing English). With these issues in mind, I tried to create lessons that kept the learners engaged while still providing meaningful education. (As will be demonstrated later, even the most challenged students showed some degree of improvement). There were opportunities for students of all different learning styles to receive instruction throughout my plan. These were employed by using assessments that evaluated different aspects of each student's learning. By having a listening portion, a written portion, a musical notation portion, and a performance based portion, the likelihood of any one student being unable to show growth in one or more areas was slim to none, and in the end, this proved to be so.

### **Section II: Assessment Plan**

In music, as is true with all arts based courses, often it is difficult to assess student progress since what is deemed as acceptable is often a matter of opinion and subjectivity rather than concrete right and wrongs. For this reason I chose to try to employ as many different forms of assessment as I could into just two assessment tests given to the students. The first assessment was objective oriented and clear right and wrong answers. I asked questions in an academic test format to evaluate student's knowledge of the life and music of George Gershwin. This test in and of itself applied multiple assessment techniques. Part of the test included a listening portion in which students would recognize a song and write down the title and also a music notation portion in which students could write music instead of written word. This assessment was given on the 16<sup>th</sup> of September.

The other assessment that I used was a performance-based method in which my cooperating teacher and I listened to the class perform the piece and we evaluated the growth. We took notes on what was done well and what needed improvement.

While it is difficult to chart a difference by using the performance-based assessment, the academic assessment results speak for themselves. Below, I have results of before and after by grade.

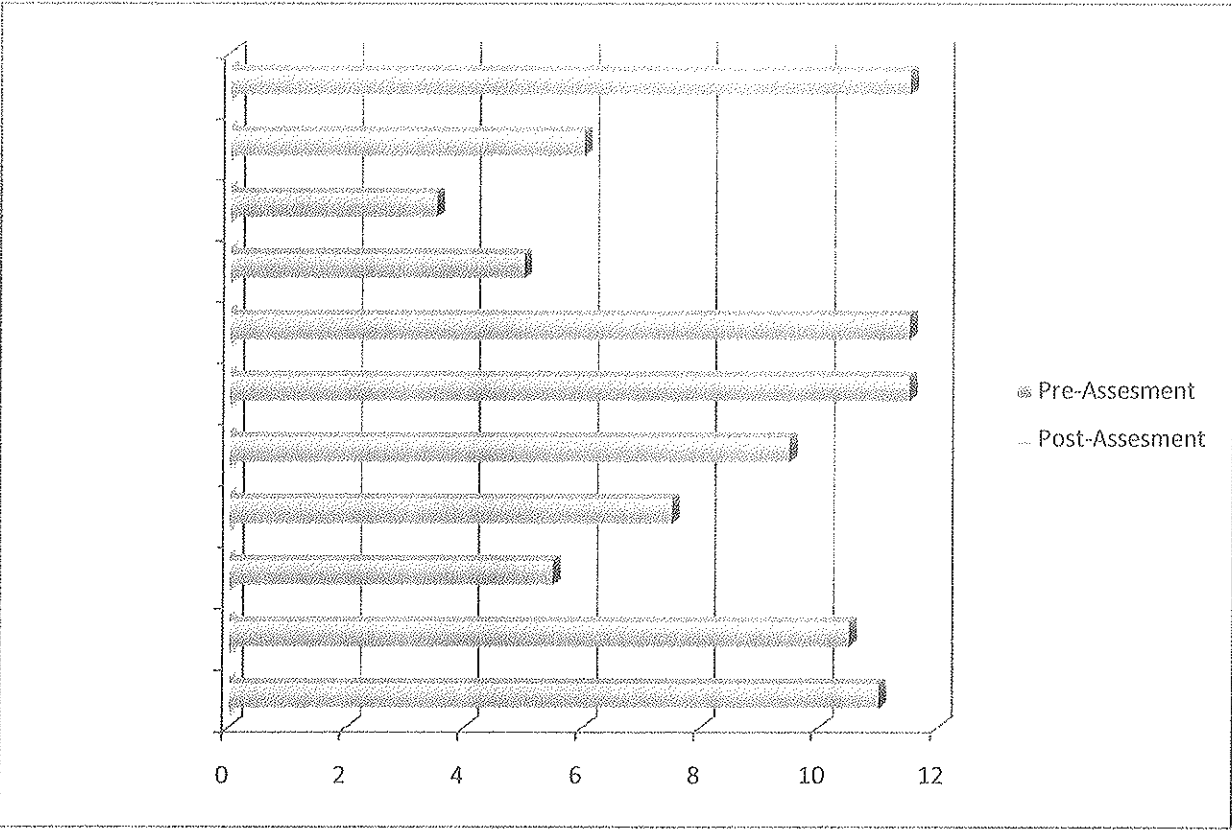
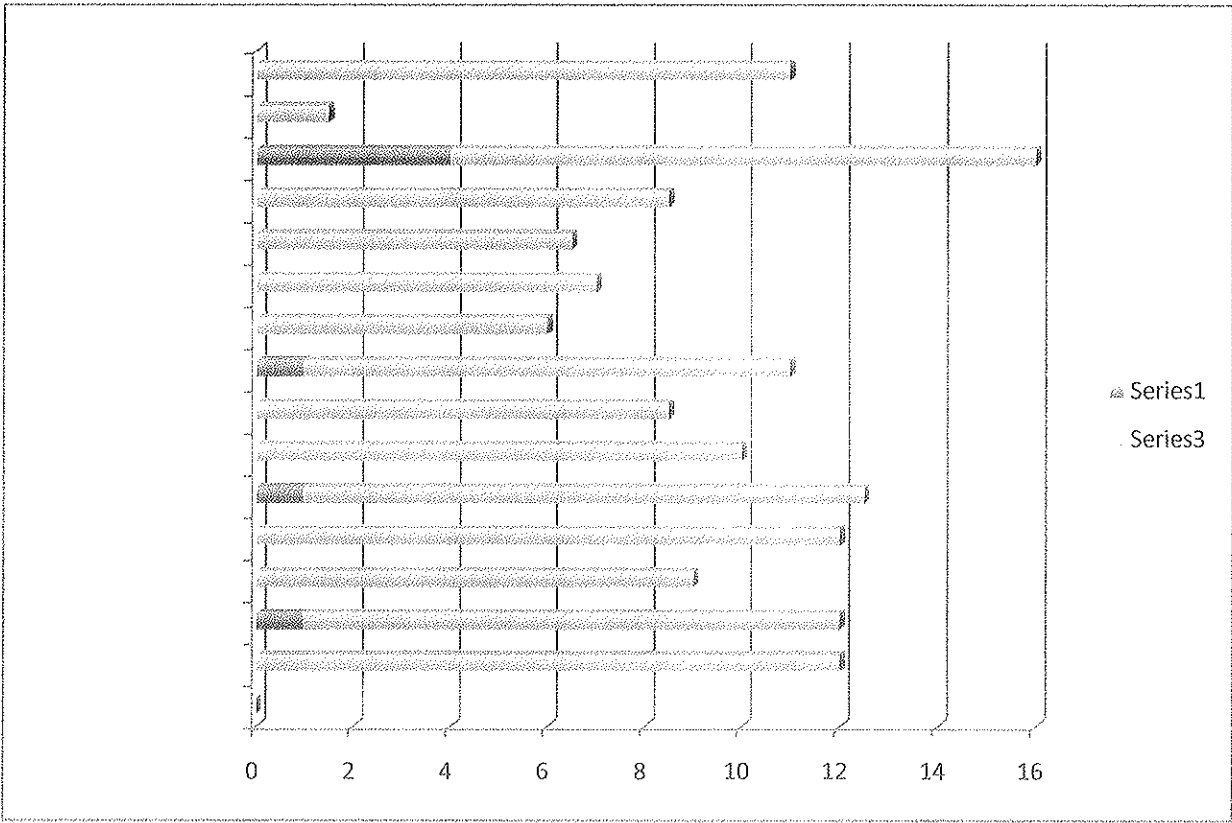
Student names have been removed for confidentiality.

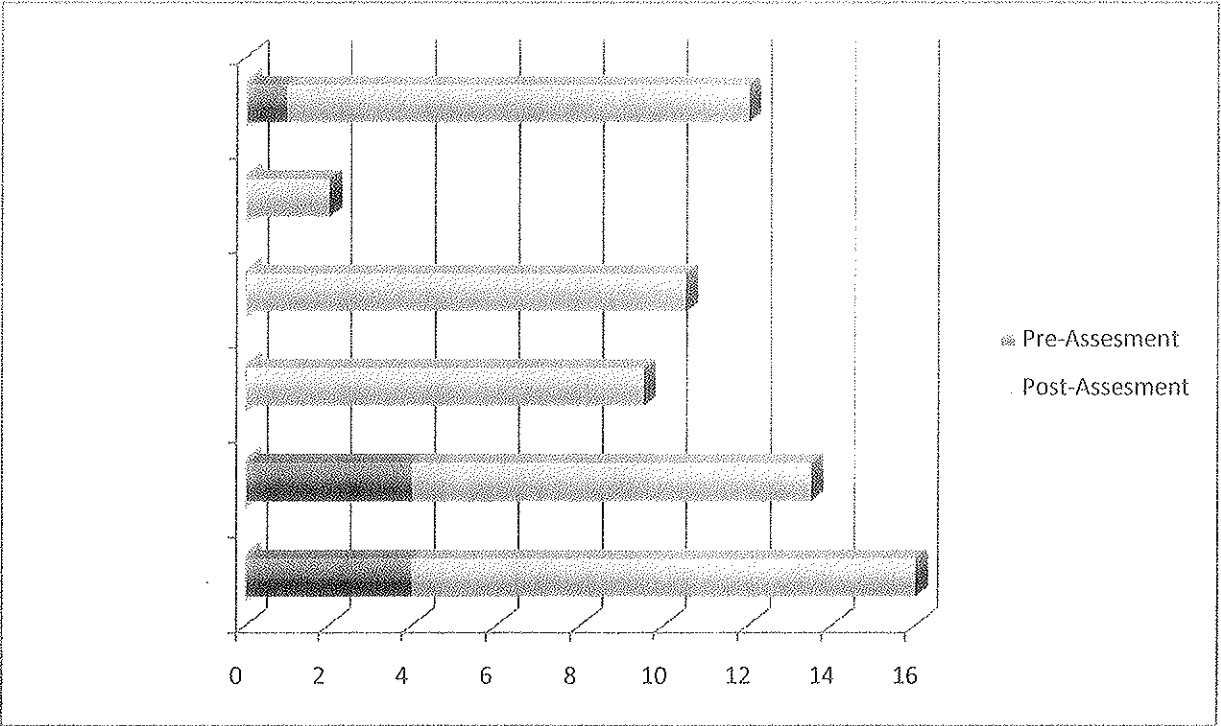
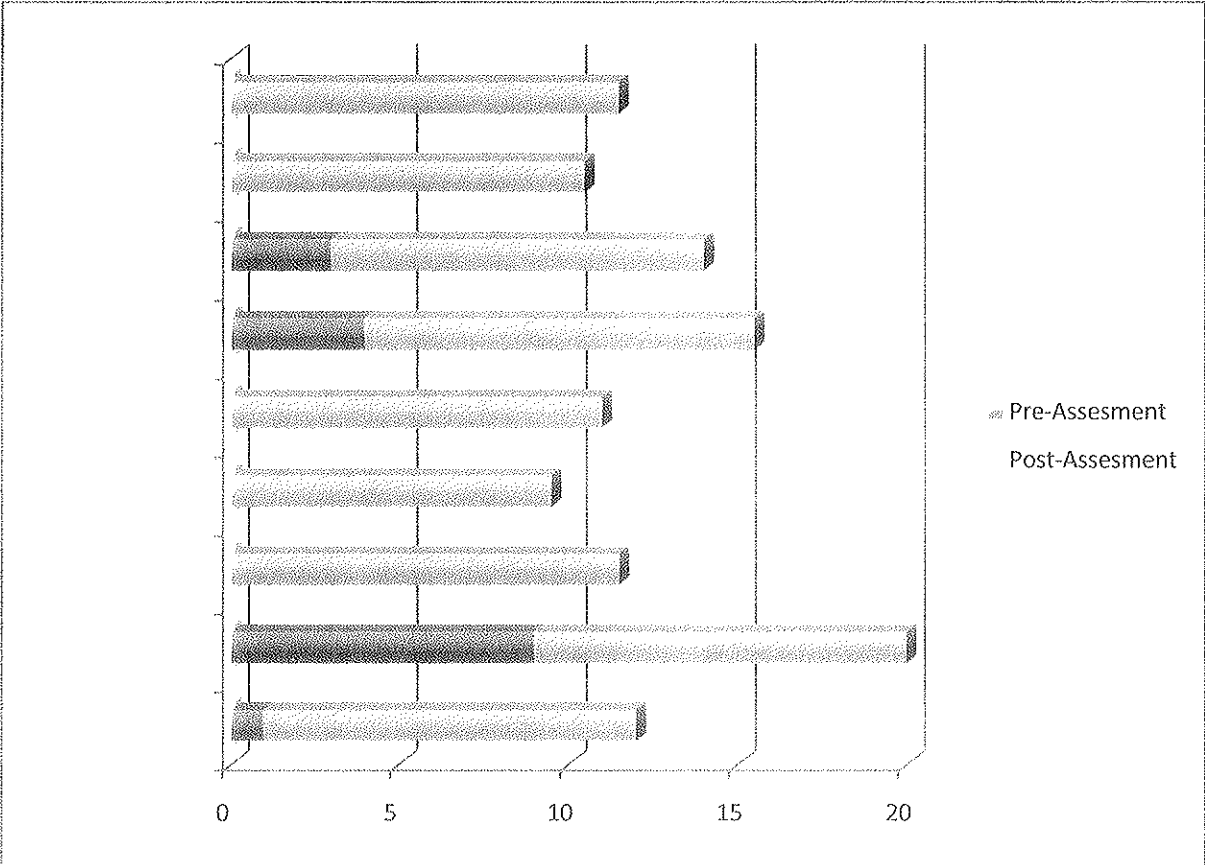
<b>Freshman</b>	Pre-Assesment	Post-Assesment	Difference
E	0	12	12+
T	1	11	10+
J	0	9	9+
C	e	12	12+
S	r	11.5	10.5+
C		10	10+
S		8.5	8.5+
A		10	9+
A		6	6+
E		7	7+
T		6.5	6.5+
B		8.5	8.5+
G	d	12	8+
S		1.5	1.5+
H		11	11+

<b>Sophomores</b>	Pre-Assesment	Post-Assesment	Difference
K	0	11	11+
H	0	10.5	10.5+
K	0	5.5	5.5+
A	0	7.5	7.5+
T	0	9.5	9.5+
C	0	11.5	11.5+
K	0	11.5	11.5+
B	0	5	5+
C	0	3.5	3.5+
A	0	6	6+
L	0	11.5	11.5+

<b>Juniors</b>	Pre-Assesment	Post-Assesment	Difference
E	1	11	10+
R	9	11	2+
K	0	11.5	11.5+
Z	0	9.5	9.5+
S	0	11	11+
A	4	11.5	7.5+
A	3	11	8+
C	0	10.5	10.5+
J	0	11.5	11.5+

<b>Seniors</b>	Pre-Assesment	Post-Assesment	Difference
K	4	12	8+
M	4	9.5	5.5+
T	0	9.5	9.5+
R	0	10.5	10.5+
R	0	2	2+
S	1	11	10+





### **Section III: Research Knowledge Base**

As I have mentioned, when I designed my assessments, I wanted to try to incorporate as many different styles as possible to not only benefit different types of students, but also to give me a better understanding of what was understood or misunderstood. Because in music we are taught to see what other are doing well and use them ourselves (as I would imagine any good reflective teacher should) and because we are also taught to look to our professional organizations for guidance, I used information from the MENC website (<http://www.menc.org/resources/view/performance-standards-for-music-assessment-strategies-for-music>) to get information on evaluating music. I also referred to *Strategies for Teaching High School Band*. (Compiled and edited by Edward J. Kvet and John E. Williamson. 1998. ISBN 1-56545-089-2.) for suggestions on how to best implement my lesson plans.

Different strategies that I developed for my own use included:

#### **Assessment strategy:**

The student's individual performance is assessed in a small ensemble of three to eight players with one player on a part, without keyboard accompaniment. The works vary in level of difficulty from 3 to 5. The music is familiar.

#### **Assessment strategy (also incorporates standard 3e<sup>19</sup>):**

The student is asked to improvise a melody to a twelve-bar blues or another given progression. The student may use any instrument, or his or her voice. The student is given one minute to prepare. If the student is experienced and has already demonstrated this skill with a twelve-bar blues, he or she is asked to improvise melodies to the chordal accompaniments of three contrasting thirty-two-bar ballads.

#### **Assessment strategy (also incorporates standard 5e<sup>23</sup>):**

The student is given three works of music to sightread. Each is a representative solo work or ensemble part that the student has not previously performed. The student may sing or may use any suitable instrument. The works vary in level of difficulty from 2 to 4. The student is given two minutes to study each work, during which time he or she may practice silently but not aloud.

#### **Assessment strategy (also incorporates standard 9d27):**

The student is given three representative but unfamiliar aural examples of music representing distinctive music traditions. The examples might include a jazz or pop classic, a song from a Broadway musical, a Strauss

waltz, a Bach fugue, a movement from a Palestrina mass or a Copland ballet, performances on the mbira or ud, or performances by a Javanese gamelan or a Japanese gagaku court orchestra. Each example is heard three times, with two minutes following each hearing, during which the student is allowed to make notes. The student's task is to (1) identify each work by genre or style and by historical period or culture and (2) identify and explain the musical characteristics that place each work within its particular historical or cultural context and define its aesthetic tradition.

Taking these and other assessment strategies and evaluations, I developed what I believed would be the most effective and impacting curriculum and crammed it all into one final product.

#### **Section IV: Student Learning Evidence**

As is clear from the data, the students learned a considerable amount about the life and music of George Gershwin. What is not chronicled here is also the significant improvement in performance. It is my belief that because of a better understanding of the music of Gershwin's period, of some of his influence, and understanding their music, the students were able to better perform and give musicality to the piece they were playing. In some cases I was able to go above what I had wanted to do with the lesson with students who showed a keen interest in the subject matter – this was especially true of my students in the jazz program as well who had perhaps the best insight and understanding of Gershwin's music. For some of my more challenged students, I could see more confidence in their playing from an understanding of how the music was to be played – especially in the percussion section where IEP's and learning disabilities (perhaps the worst in the class) ran rampant.

#### **Self Reflection**

I was very pleased with the outcome of the project and like to think of this as proof of my overall effectiveness and readiness to go out into the real world and teach students. I think I was most surprised about the amount of information and amount of disagreement over assessment strategies and techniques. In an education system that has become over evaluated and under –taught in my opinion, it really frustrates me. I think if we focused more on the actual learning side of things, which I tried to do in this project we would have a vastly different outcome in educational output. I think the problem is that we have relied on evaluation to be the end-all be-all product rather than a useful tool in judging student progress. I am glad in that respect, that music is not something that has suffered travesty of standardized testing, but I continue to worry about the devaluing of subject matters other than the “3 R's” We have become a society with little or no culture, and it is a real shame.

The Music of George Gershwin: Pre-Assessment  
Concert Band, 4<sup>th</sup> Period – Mr. Goldie

NAME: KEY

GRADE: \_\_\_\_\_

1. Approximately when did George Gershwin live?

Sept. 26 1898 - July 11 1937  
(1900 - 1940 is acceptable)

2. What were some of George Gershwin's influences?

European classical music, ragtime, popular music,  
broadway music, Berlin and Kern, Ravel, Debussy

3. Name two famous pieces by George Gershwin.

Berg, Shostakovich, Stravinsky,  
Milhaud, Schoenberg

4. Who is Ira and what did he do to help George in music writing?

His older brother - he was the lyricist

5. Who are Porgy and Bess?

The title roles in Gershwin's all black American  
"folk opera" that takes place in Charleston, S.C.

6. What famous solo form did George Gershwin create?

Rhythm changes based off of "I've Got Rhythm."

7. Listen to the openings to the following songs and name them

1. Summertime (Charlie Parker)

2. Rhapsody in Blue (Fantasia 2000)

3. An American Paris (San Francisco Symphony Orchestra)

8. How are eighth notes played in the swing style?

